The Builder.

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THE employment of stone for all structures in Glasgow, gives an air of elegance and substantiality to them which is wanting in London and other places where "compo" is chiefly used and abused. Moreover, it leads to greater care on the part of architects in drawing mouldings and ornaments, which are to be put up in what ought to be a durable material, and the result is that the cornices, architraves, window-heads, and other dressings are better profiled, as a general rule, though, of course, with many exceptions, than they are in London. Still, in the new parts of Glasgow, with increased elegance, we miss that picturesque and pleasing effect given by variety, which the old parts of this and other towns present; and, as in Edinburgh, the repetition *ad nauseam*, of the same front, with a marked centre and evenly-balanced sides, produces monotony and dullness. This is further increased by the prevalent practice of painting the external stonework, which reduces it to the appearance of "compo" forthwith. They are led to this of course by a desire to prevent the decay of the stone, but if instead of this depreciating step, they would use a better material (which could be had without much additional expense), how much more satisfactory would be the result! Good stone does not need paint, and it is doubtful whether bad stone will be saved by it, at all events unless constantly repeated.

The spread of Glasgow towards the west has been very great within the last few years, nor does this surprise when we are told that the population is increasing at the rate of 14,000 a-year. The city statisticians say that 3,000 new houses are annually wanted there!

Amongst the public buildings recently erected are the Lunatic Asylum, by Mr. Charles Wilson; the new Jerusalem Chapel, by Mr. John Burnet; the Free St. John's Church (Gothic), by Mr. Rockhead; and the Renfield-street United Presbyterian Church, by Mr. James Brown. A new bank (the "National") is being erected under the direction of Mr. Gibson, of London. It is in two stories, Ionic and Composite, carefully studied in some of its details, but as a whole *petite*, meagre, and ineffective. The front of the County Buildings, by Messrs. Clarke and Bell, with an Ionic portico of six columns on a lofty basement, displays nice feeling.

The modern Gothic works in Glasgow will not satisfy English critical lovers of the style. The Scotch architects are much behind hand in this respect; nor is it much to be wondered at, considering the feeling against the style which was engendered at the Reformation, and has not yet wholly subsided, and the different arrangement of the building, as compared with our ancient parish churches, which is required by the Scotch congregations.

Certainly the best specimen we saw is the Renfield-street Church, already named, an imposing structure recently completed (with a profusion of turrets, pinnacles, and sculptured ornaments externally), at a cost of about 12,000*l.*, which includes, however, meeting-rooms and other accommodation, besides three shops adjoining one side of the church. Although this church presents much that would move the ire of a Cambridge Camdenian, or of even less rigid sticklers for precedent, it shows so considerable an advance in the right direction, that we are led to give a few particulars. The style is that of the last period of the pointed (perpendicular), and the entrance front, the *east*, is flanked by two large square towers, with a turret and pinnacle at each of their four corners. Between these is a gable, very fully pannelled, &c., with central pinnacle, a large five-light window and a door beneath. Within, the church is 66 feet square, and 54 feet high to the highest part of the (plaster) groined ceiling, and there are seats for 1,250 persons. It is divided into three compartments, after the manner of a nave and aisles, by two heights of iron columns; the lower of them carrying a very large gallery which runs round the two sides and the east end of the church, and the upper, very slight and very lofty, with *early English* capitals, supporting a clerestory, with a series of *lancet-headed triplets* in each side.* The church is covered by a roof of one span, sunk openings being formed in it to admit light by the (apparent) clerestory windows.

At the west end a recess is formed for the pulpit, with the communion table, seats for elders, &c., in front, and here there is a large window filled with stained glass, by Messrs. Ballantine and Allan, of Edinburgh, resembling in style the sisters' window of York.† The pulpit is surmounted by a lofty and elaborate canopy of wood, the details of which are superior to those of other parts of the church. The pews throughout, which are of deal varnished, are low. Pains have been taken to heat and ventilate the church, and apparently with good success. Fresh air is brought from without over hot-water pipes; and for the summer, provision is made by means of gas burners under two large abduction tubes in the roof, to get rid of the vitiated air with considerable velocity.‡

Polychrome decorations do not appear to be very general in Glasgow. The best work of the sort that we saw is the City Hall, a fine apartment of great size, decorated by Mr. Hay, of Edinburgh, in his own manner, on the occasion of the *soirée* given last year in furtherance of the Glasgow *Athenæum*, when Mr. Dickens, the genial "Boz," charmed the ears and hearts of the citizens by earnest eloquence.§

We hope before long to see a love of art more general in Glasgow than it is now, as well as increased means afforded for studying it: a gallery of casts is greatly needed. The corporation should take up the matter, and vote a sum of money annually for the promotion of the arts,—regarding it as an investment which would not fail to produce large returns. We anticipated much from the *School of Design* there, and were pained on visiting it to find the same want of understanding between the committee, the master, and the central body, as prevailed in Somerset House some time ago, and was continuously commented on by us. The committee, so far as we could learn, had not visited the rooms for months; the inspector, Mr. Wilson, had been there, and, without communication with the master, Mr. Mac Manus, had framed a report, acting on which it would seem the central board had, on the day of our visit, dismissed Mr. Mac Manus, without first obtaining any explanation or giving any grounds for the step. The board may have good reasons for thus summarily dismissing this gentleman, but in the face of warm commendations by the committee for his exertions, annually reported in the local papers, and often quoted by us and metropolitan contemporaries, it certainly does seem a very extraordinary proceeding, and requires explanation. The scholars have presented a memorial, expressing their thanks to their master (as we understand), and praying that he may be reinstated. We shall probably hear something more of it before long, and we express a hope that Mr. Mac Manus will be reinstated.

The general management of the provincial schools is far from satisfactory: to call them schools of *design* is a mere farce; they are simply drawing academies, and are not a line nearer to any thing else than they were five years ago. We must take an opportunity to look once more at the general question.* Our readers will scarcely believe, that in the school for a place like Glasgow, to say nothing of there being no class for design, there is actually no class for mechanical drawing or architectural ornament.

We were forcibly reminded of the value of such a class on visiting the Vulcan and Lance-

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* The popular objection to the introduction of columns internally, is so great, on the ground of obstruction, that even these thin iron supports, we are told, were regarded with jealousy.

† When we were in Edinburgh, we saw some excellent works by Mr. Ballantine, and were glad to learn from him that a taste for this important art is spreading in Scotland. To Mr. Ballantine, as our readers will remember, the execution of the windows for the new House of Lords is entrusted.

‡ There is a powerful hot-water apparatus, consisting of two boilers, *four-fifths* of whose surface is exposed to the direct action of the radiant heat, and calculated to maintain the temperature of the interior at sixty degrees when the external air may be as low as twenty degrees. The heated air produced by contact and radiation is drawn through pierces, to avoid the effects of cold draughts, and thrown into the area and around the galleries by a series of forty-four eduction tubes. The effect of this is to be increased or diminished at pleasure, by shifting two valves placed on the mouth of the fresh air induction tubes. This heating and ventilating apparatus was constructed, under the direction of the architect, by Messrs. Combe and Hamilton, of Glasgow.

§ The progress of the Glasgow *Athenæum* has been most satisfactory, and has amply justified those who, in the face of much opposition, asserted the want of such an institution, and succeeded in establishing it.

‖ Funds (the bequest of an individual) are likely to become available there before long, we understand, for the promotion of art. We hope they will be efficiently applied.

* At the Staffordshire School of Design the "Potteries" a class for modelling has been commenced, under the superintendence of *Monsieur Emile Jeannest*, sculptor, of Paris. At the meeting for the distribution of prizes, held last month, Lord Granville, who is a member of the Board of Trade, to which board the schools of design are confided, took the chair, and made some pertinent remarks. His lordship said it was a significant fact, that in some countries almost all their exports consisted of manufactures which owed their chief value to the taste displayed in ornamenting them. This was attributable, in no small degree, to the encouragement which schools of design received in the chief towns of those countries. In Paris, for instance, 1,200 pupils attended the schools of design; and in Antwerp there were 600: thus shewing that efficient instruction had only to be provided and the artisans would avail themselves of it: and shewing, also, that we must not flag in the use of similar means of improvement. It had been asserted, but he did not admit it, that there was something in our northern clime which incapacitated us for works of the highest order of art. A southern atmosphere might give advantage in the study of colour, and the constant enjoyment of the open air might almost mentally train the mind to an appreciation of beauty of form and colour. It must be allowed we had not these advantages; but then we possessed a northern energy available for all purposes, and an innate confidence that whatever had been done elsewhere, our artisans were capable of equalling. This feeling had caused the establishment of Schools of Design amongst us that artists might be trained whose designs should equal those of our continental rivals, and workmen whose hands and eyes should be sufficiently practised to carry their designs into execution. Since the first establishment of the schools, alterations had taken place in the mode of management, into which he need not enter. Suffice it to say, the schools had done great good. They had not only produced increased skill, but removed prejudices. One prejudice was that it was inconsistent with the dignity of high art to employ talents in that sphere; but the example of Raffaelle, Giulio Romano, Rubens, and Flaxman, not to mention modern artists of celebrity, must, he thought, put argument on the subject quite out of the question, and the prejudice was fast disappearing. Another difficulty the schools had to encounter was the indifference of manufacturers themselves. Much might be said on this subject, but it could not be necessary in a district like the Potteries, where it was so apparent that the continued pre-eminence of their manufactures depended on producing superior designs in form and decoration. The schools, he repeated, had done much, but he thought *they might be made productive of greater practical results*. He thought they might become the means of a more extensive application of the principles of art to the purposes of manufactures. And he did not apprehend that the standard of instruction would be lowered by making it thus practical,—not allowing the mechanical to destroy the poetical, but presenting a combination of both—a union which those schools should try to achieve. In this we quite agree with his lordship, and shall be glad to see evidence of a desire at Somerset House to effect what is found to be necessary.

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